



‘From a hygienic and aesthetic point of view’

Jan Toorop, *Portrait of Marie Jeannette de Lange*, 1900

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In November 2005 the Rijksmuseum acquired the pointillist portrait of Marie Jeannette de Lange painted by Jan Toorop in 1900 (fig. 1).¹ The painting, which had been in the subject’s family until then, is one of only two portraits for which Toorop adopted this style. And it is not just the portrait that is unusual – Jeannette Bouman-de Lange, as she was known at that time, was equally out of the ordinary.² We know a lot about her from her surviving letters and diaries, and they also provide a first-hand account that allows us to reconstruct the creation of this painting.

Toorop painted Jeannette in the drawing room of her house ‘Vall’ di Rhena’, at number 31 Scheveningseweg in The Hague’s chic Van Stolkpark district. She had her first sitting on 14 February 1900. As we learn from her diary, she found it a daunting experience: ‘Posing is very demoralising: doing nothing; wanting to look beautiful; being confident in yourself whether you want to or not.’ Toorop, in contrast, threw himself enthusiastically into his work. By the end of the third session on 22 February, he had completed the head, the neck and the hand, ‘in full likeness and in true human fairness,’ as Jeannette noted. ‘He is stippling the portrait: divisionism they call it, in oils on smooth

Fig. 1

JAN TOOROP, *Portrait of Marie Jeannette de Lange*, 1900. Oil on canvas, 70 x 77 cm. Signed and dated, lower right. J. Toorop 1900. Rijksmuseum, Amsterdam (inv. no. SK-A-4989).

white canvas. “This is it,” he says, “this is the only thing; this is the way we all have to go to make true, pure art.” “Nature, following nature as faithfully as possible, as carefully and faithfully as possible, if you feel it’s good, then it will be good,” he says.³

Toorop and Pointillism

Jan Toorop (Poerworedjo, Java 1858 – The Hague 1928) probably encountered the recent Neo-Impressionist styles during his first stay in Paris in 1884, although at that stage he thought that they were rather ‘loud’.⁴ Pointillism made its international breakthrough when Georges Seurat’s large painting *A Sunday Afternoon on the Island of La Grande Jatte* was shown at the eighth Impressionist Exhibition in Paris in May and June 1886 (fig. 2). At that time, however, Toorop was in Kent for his wedding to Jane (Annie) Hall, and he went straight back to the Netherlands from there. This meant that the first time he saw *La Grande Jatte* was at the beginning of 1887, when Seurat showed the painting at the exhibition of Les Vingt, a group of avant-garde artists based in Brussels to which Toorop had belonged since 1885.⁵ He started experimenting with the pointillist technique in 1888.⁶ Other members of Les Vingt, among them the Belgian painters Willy Finch and Théo van Rijsselberghe, were also

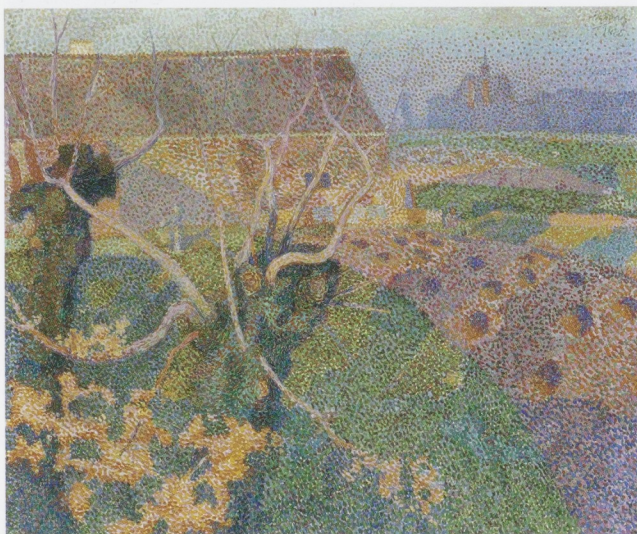


Fig. 2

GEORGES SEURAT,
*A Sunday Afternoon
on the Island of La
Grande Jatte*, 1884/85.
Oil on canvas,
69,8 x 104 cm.
Art Institute, Chicago
(inv. no. de Hauke 162).

Fig. 3

JAN TOOROP, *Bulb
Fields in Oegstgeest*,
1889. Oil on canvas,
64,5 x 76,5 cm.
Gemeentemuseum,
The Hague
(inv. no. 0333162/
SCH-1955-0020).



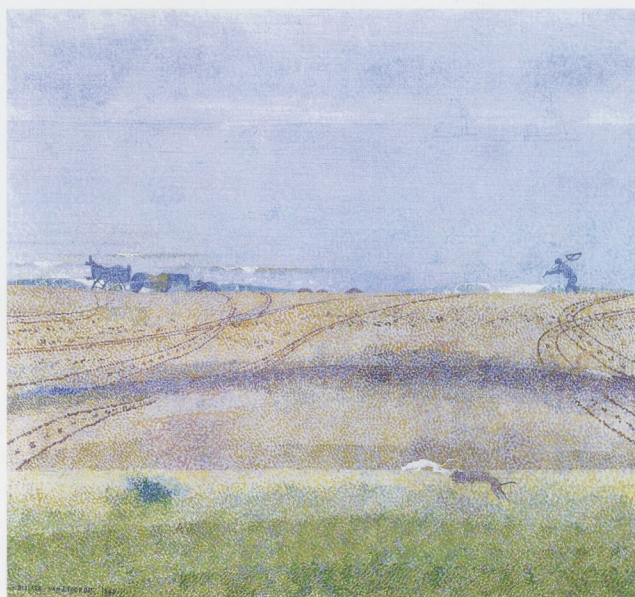
inspired to work in this style after seeing Seurat's masterpiece.⁷

As appears from Toorop's explanation to Jeannette, the underlying principle of pointillism is the dividing or breaking of colour into individual pigments. Pointillism, or 'divisionism', is based on a scientific theory derived from optics about the structure of colour and light. This holds that there is a difference between colour that is composed of physical components, and colour consisting of light.⁸ Mixing colour in material form results in turbidness, whereas mixing coloured light produces brilliance. The more that paints are mixed together, the 'muddier' the colour becomes, until eventually all the colours together produce black, whereas all the colours of light produce white. Seurat consequently decided to stop mixing his colours on the palette. Instead he placed dots of unblended colour beside one another directly on the canvas. The idea was that their juxtaposition on the prepared

white linen would achieve an optical effect similar to that of coloured light. Toorop's remarks about true art and following nature must therefore be understood in the first place to mean following the physical rules about the creation of colour.

At the same time he talks about feelings: 'if you feel it's good, then it will be good'. The rational application of colour was simply a means of expressing the emotion that the depiction of the outside world evoked in the artist. In his first pointillist period (1888-1890), Toorop experimented. In *Bulb Fields in Oegstgeest* (fig. 3) he used the pointillist technique to achieve a decorative effect that is truly modern.⁹ The largest group of pointillist paintings in the 1888-1890 period, however, focuses on social themes with fairly traditional compositions. *Seduction* of c. 1889 (fig. 4) uses considerable contrast between light and shade, with the seduction scene playing out in the dull, grey foreground, set against a sunny landscape with a church, the symbol of a better world.¹⁰ The illusionary effect, particularly in the use of depth, is in line with the best academic traditions. After 1890 Toorop gradually abandoned pointillism and moved into his symbolist period with its emphasis on line and boldly-defined outlines in all sorts of media (pencil, chalk, gouache, oils and watercolour).

It was not until May 1899 that Toorop picked up the thread of divisionism again. He returned to the seaside town of Katwijk, where he had lived from 1890 to 1892. In the next two years the sea and the shore inspired him to paint a series of pointillist seascapes. He also made the portraits of Marie Jeannette de Lange and the art critic Dr Aegidius Timmerman, both likewise pointillist. Toorop's pointillism of around 1900 is different from both that of his earlier period and that of the French painters and his fellow members of Les Vingts.



He is less rigid and scientific than they, allows himself greater freedom in his brushstrokes and tries above all to generate a mood or atmosphere through the use of colour, just as the light governs the mood of a day. This is superbly illustrated in *Misty Sea* of 1899, a translucent impression in which the subject is light and atmosphere (fig.5).

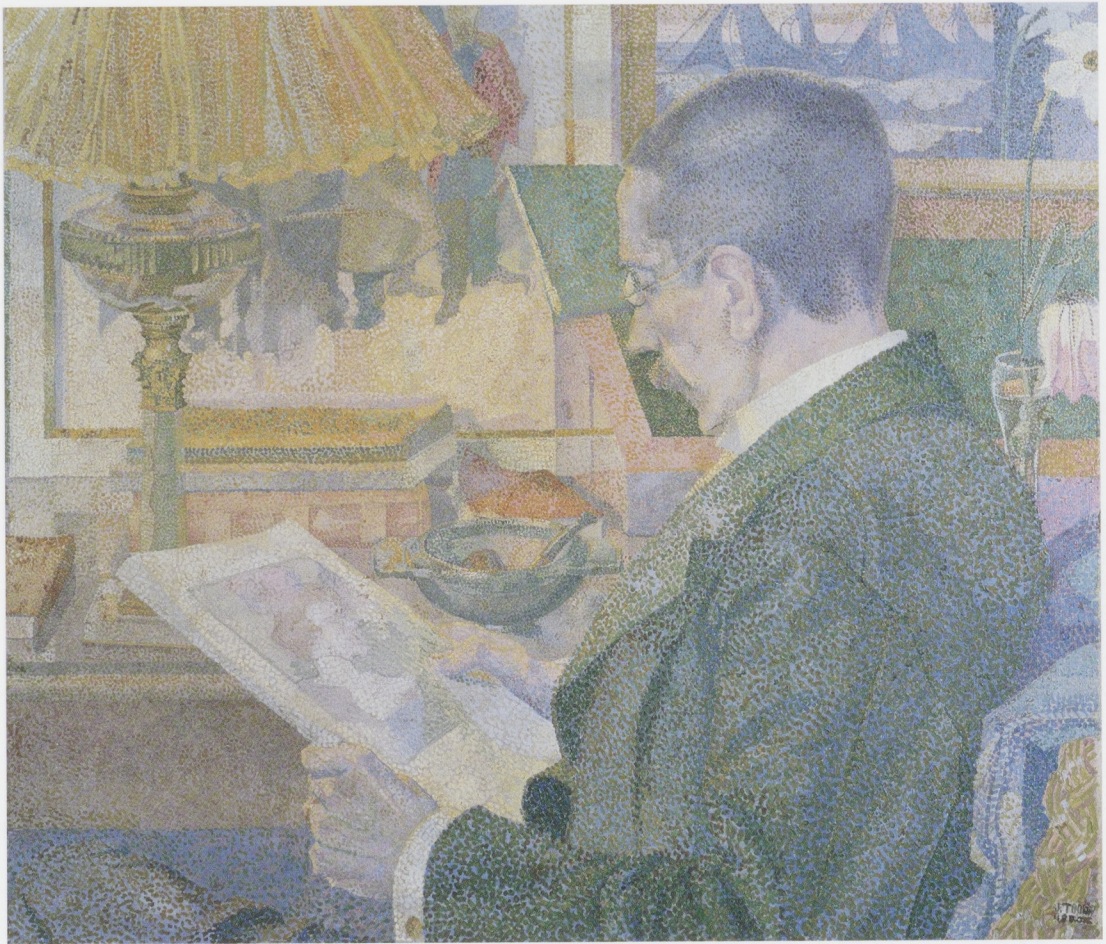
Toorop's working methods are well demonstrated in the two pointillist

Fig. 4

JAN TOOROP,
Seduction, 1889. Oil
on canvas, 67 x 77 cm.
Museum Kröller-
Müller, Otterlo
(inv. no. KM 782-13).

Fig. 5

JAN TOOROP,
Misty Sea, 1899.
Oil on canvas,
39.5 x 43.5 cm.
Triton Collection.



portraits of 1900 (fig. 6). Although they were not conceived as such, they can almost be compared as pendants. Both Jeannette and Timmerman are placed in the foreground, partly cut off by the lower edge of the painting. Jeannette is engrossed in an unidentified book; Timmerman is intent on a lithograph from his collection, *Portrait of Marcelle Lender* by Toulouse-Lautrec.¹¹ All the same, their poses are significantly different: Jeannette leans towards the viewer and is presented in three-quarter profile, whereas Timmerman turns away and is painted in what is virtually *profil perdu*. The backgrounds are also similar and yet at the same time different: Timmerman sits at a low table with a book rest

in Toorop's studio; we can see parts of some of the artist's pictures in the background.¹² On the table on the right stands a tall, narrow glass vase containing a single narcissus and a gracefully dangling tulip. The setting for Jeannette de Lange's portrait is her own drawing room: the table at which she sits is covered with a floral-patterned tablecloth. On it stand two vases of flowers, artlessly arranged. Everything is placed before an ill-defined background in orange and green, possibly a batik cloth that hung in the room (fig. 7). In contrast to the straight, almost hard lines in Timmerman's portrait, the forms here are curved and soft and flow from one into the other.

Fig. 6
 JAN TOOROP,
The Print Lover.
 Portrait of
 Dr Aegidius
 Timmerman, 1900.
 Oil on canvas,
 66.5 x 76 cm.
 Museum Kröller-
 Müller, Otterlo
 (inv. no. KM 105.338).



The use of colour and the play of light and shade also contribute to the difference in the mood of the two paintings. The palette is actually much the same, but the dark green of Timmerman's jacket is the dominant tone in his portrait, whereas Jeannette's pink dress establishes a light note in hers. The writer and art critic Lodewijk van Deyssel described her portrait as being of a 'precious and tender, fair delight, wholly light in both meanings of the word'. Jeannette herself referred to 'true human fairness'.¹³ The light of the desk lamp casts harsh blue shadows on Timmerman's face, while the oil lamp beside Jeannette lights her with gentle chiaroscuro.

The pointillist technique is not used consistently in either of the paintings. In rendering the roses in the glass to Jeannette's right (fig.8) and the basketweave of Timmerman's chair, Toorop followed the structure and texture of the material he was painting (fig.9). The paint in Jeannette's portrait appears to have been applied directly to the white ground, while in the painting of Timmerman there is a thin,

Fig. 7
ANONYMOUS,
The Drawing Room
in Villa Vall'di Rhena,
31 Scheveningseweg,
The Hague.
Photograph,
private collection.

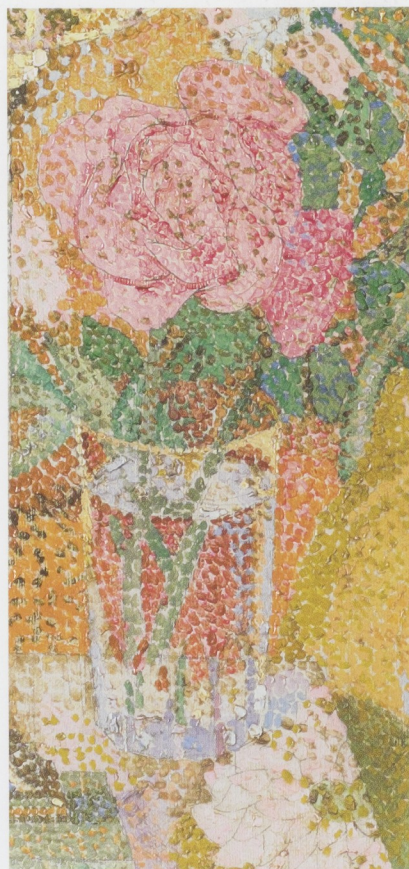


Fig. 8
Detail of figure 1.



Fig. 9
Detail of figure 6.

almost transparent layer of colour under the more impasto brushstrokes. This may explain the greater translucency of the woman's portrait. Pencil underdrawing can be discerned in both works, particularly in the hands and the outlines of the faces (fig. 10). Infrared reflectography reveals that it took Toorop several attempts to get Jeannette's head right (fig. 11).

Fig. 10
Underdrawing,
detail of fig. 1.



Toorop took a fairly relaxed, open-minded approach to pointillism, subordinating it to his interpretation of his subject. Comparing his work with, for instance, Théo van Rijsselberghe's portrait of his wife (1892), we see that Toorop avoided the static impression that a pointillist painting can all too easily make (fig. 12). He achieved this primarily by avoiding strong colour contrasts, so that the areas of colour almost merge into one another and there are no hard outlines. This makes the space less easily definable and creates an overall decorative effect.

Toorop and Jeannette de Lange

Toorop probably first met Jeannette Bouman-de Lange (1865-1923) during or just before the National Exhibition of Women's Work that ran from 9 July to 21 September 1898 in The Hague. This exhibition marked the start of the women's movement in the Netherlands and female liberation was put on the political agenda for the first time.¹⁴ Jeannette was involved with the organization and attended a number of the associated conferences, keeping newspaper cuttings about them. They included the 'maidservants' conference' about the position of domestic servants and a lecture by Dr Catharina van Tusschenbroek about the psycho-

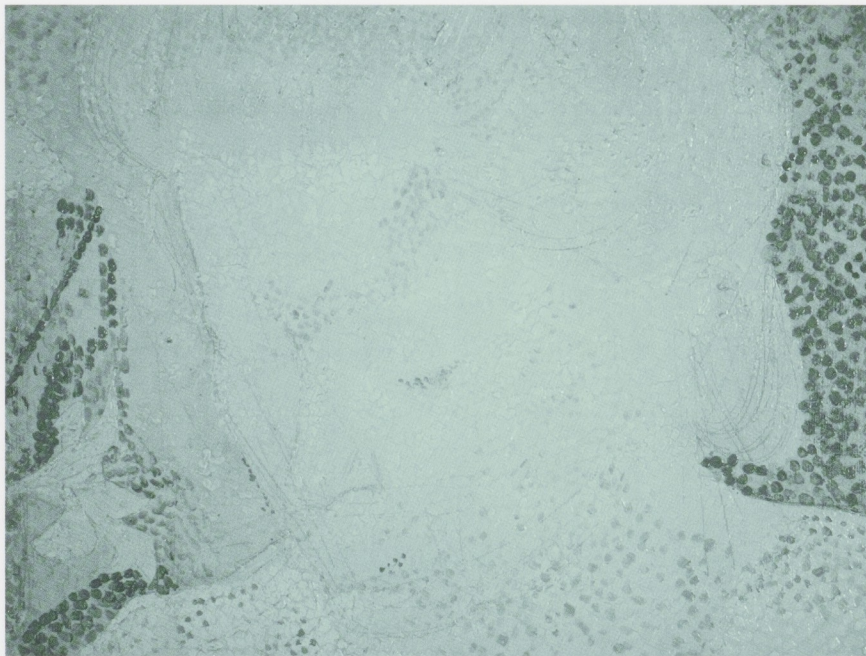


Fig. 11

Infrared reflectograph of figure 1. Rijksmuseum. This shows clearly how Toorop blocked in the outlines of the face several times.

Fig. 12

THÉO VAN RIJSSELBERGHE, *Portrait of Mrs van Rijselberghe*, 1892. Oil on canvas, 186 x 97 cm. Museum Kröller-Müller, Otterlo (inv. no. KM 101.877).

Fig. 13

JAN TOOROP, *Poster of the National Exhibition of Women's Work*, 1898. Lithograph, 1160 x 665 mm. Rijksmuseum, Amsterdam (RP-P-1912-2398).



Fig. 15
JAN TOOROP,
*Portrait of Jeannette
Bouman-de Lange*,
1899. Charcoal
on paper. Private
collection.

Fig. 14
ISIDORE VAN
KINSBERGEN,
*Portrait of Jeannette
and Jan Bouman*,
Batavia, c. 1884.
De Lange Family
Archives Trust,
Alkmaar Regional
Archives.



logical causes of 'a lack of vitality in girls and young women'.¹⁵ Toorop had designed the catalogue cover and the poster (fig. 13).¹⁶ In the summer of 1899 he stayed with the Boumans in Villa Vall'di Rhena and, as Jeannette noted in her diary, 'when we were standing by a bed of waving petunias he said "I must make your portrait one day". "I would be delighted," I said.'¹⁷

It proved to be by no means plain sailing. Toorop already had his studio in Katwijk in the summer of 1899, but he did not move into his new house with his wife and daughter until September. The first two sittings in February 1900 were disrupted by toppling oil lamps, Toorop missing his train and poor light because of a snowstorm. Jeannette, like so many

women, was infatuated with Toorop. 'He has an imperturbable disposition. There is a Buddhist peace in him. He reminds me of the sphinx ... His movements are slow, phlegmatic. Very slowly he slides his great heavy legs forward, very slowly and in great tranquillity he pushes the chair beneath him with his handsome, plump hand. A real Oriental's hand, with square nails; a hand with an expression of gentle goodness.'¹⁸

Maria Jeannette was born in Batavia (present-day Jakarta) on 20 December 1865. She was the youngest of five children. The only son died when he was two, so that she grew up in a family of girls. Her father, Geldolph Adriaan de Lange (1824-1897), born in Alkmaar, worked as an engineer for the East Indies Geographical Service and was one of the founders of the Koninklijke Nederlandse Maatschappij tot Exploitatie van Petroleumbronnen (later Royal Dutch Shell). Her mother was Margaretha Jacoba Johanna Wiggers van Kerchem (1832-1899).¹⁹ On 6 February 1884 in Batavia, Jeannette married Jan Cornelis Bouman (1853-1909), a senior official at the Department of Finance in Batavia (fig. 14). In the late eighteenth-eighties they moved by way of Almelo and Amsterdam to The Hague, where Jan Bouman became the director of the records, mortgages and land registration department at the Ministry of Finance.²⁰ In 1898 they moved into the house in Van Stolkpark. The marriage remained childless.

Their shared background in the East Indies certainly created a bond between Jeannette and Toorop. In early July 1899 he was looking forward 'to spending a few days with you in a real East Indian style as you wrote a couple of months ago'.²¹ During a boat trip that summer, he made a lovely, intimate little portrait of Jeannette that he gave to her husband (fig. 15).²² At the beginning of 1901 he wished her 'slamat tambaroe', Malay for Happy New Year.²³





Fig. 16
ANONYMOUS,
Philippe Zilcken's
studio, with Zilcken
at the back and
Jeanette Bouman-
de Lange (fourth
from the left).
Photograph,
private collection.

Jeannette had already moved in artistic circles before they met and her portrait had been made on several occasions – by Isaac Israëls, among others (fig. 17). She herself drew and painted and she also took lessons, first from the painter Maurits van der Valk and later from the etcher Philippe Zilcken (fig. 16).²⁴ Her diaries and correspondence reveal a woman who, in part because of her childlessness, is restlessly seeking something meaningful to do with her life. She took her work very seriously and got painters of the stature of Jacob Maris and Isaac Israëls to give her their opinions of it.²⁵ Toorop, too, regularly enquired about her progress in their correspondence. They discussed Jeannette's furniture designs and Toorop recommended his furniture maker to her. This shared interest also emerges from a very long and detailed letter about paintings and stained-glass windows by the Arts and Crafts movement, which he had seen for the first time during a trip around England in the summer of 1900.²⁶

In February 1900 Jeannette's restive nature and unfulfilled ambitions had led her to suffer a bout of what we would nowadays call depression, but she described as 'nerves'.²⁷ While the portrait was being painted she was



receiving treatment from Dr Eykman, a well-known 'physiatrist' or naturopath, who was also the Netherlands' first radiologist.²⁸ He had established a clinic for the treatment of mental patients by natural means not far from the Boumans' house in Van Stolkpark. Jeannette was treated 'in a cage of electricity' and was given water treatments. She also had to live a regular life, eat healthily, take plenty of exercise and not fret. As we have already seen, she found this last injunction difficult to follow while sitting for her portrait. Toorop was evidently aware of her problem: 'You can practise rest. He says that the restlessness in me is a beautiful thing, but that I must learn to control it; practice, through practice, he says'.²⁹

Reform Dress

In her portrait Jeannette is wearing a pink dress with a short bolero. She may well have made this outfit herself in line with the principles of the dress reform movement, since at that time she was chairwoman of the board of the Vereniging voor Verbetering van Vrouwenkleding (VvVvV). This society, whose aim was to improve women's dress, was a direct spin-off from the National Exhibition of Women's Work of 1898. As part of that event there had been competitions to design 'hygienic, practical and tasteful clothes for women and children' and steps had been taken to establish a Reform movement and vocational training. Expressions of support from 219 visitors led to the foundation of the VvVvV on 18 March 1899 in the Temperance Hall in The Hague. Jeannette was appointed president at the first public meeting on 9 June 1899, after which most of the meetings of the board were held at her house.³⁰ Her network of friends and acquaintances and many members of her family can be found among the sympathisers. Philippe Zilcken also became a member of the board, his

participation stemming from his own experience: 'Almost everything in this area is inappropriate and impractical. And it's almost as bad for men as for women!' To which he added the unintentionally risqué observation that 'Mrs Bouman-de Lange can tell you that I have seven buttons on my jackets!'³¹ Through Zilcken, the artist Johan Thorn Prikker was approached and asked to design a stamp.³² Toorop was another convert: 'I think this is an excellent endeavour on the part of the ladies who have started this society. Later I hope to design a drawing myself from a hygienic and aesthetic point of view.'³³ In a letter to Jeannette he wrote: 'You must make me a member of this society of dress Reforming. I'm making a very hygienic-aesthetic summer jacket for men, to be worn with cycling trousers and walking dress.'³⁴

The society set itself the goal of designing healthy, comfortable clothes for women and girls by means of competitions, exhibitions, lectures, demonstrations of models and a monthly journal, by promoting vocational training for 'specifically skilled dressmakers' and by opposing fashions 'that offend against common sense and the demands of hygiene and propriety'.³⁵ Corsets, heavy fabrics and high, constricting collars hampered free movement and caused the muscles to become weak. Trains brought dirt and germs from the street into the house. A fashion fad like the veil was also injurious to health: the machine-made lace was rough and caused skin complaints.³⁶ The advocates of the reform movement realized that their cause could not succeed unless the new designs were fashionable, flattering and chic. The society's monthly journal, the *Maandblad der Vereeniging voor Verbetering van Vrouwenkleding*, which commenced publication in 1900, was consequently more than a theoretical plea for rational, healthy dress; it was also a practical guide.

Fig. 17

ISAAC ISRAELS,
Portrait of Jeannette
Bouman-de Lange
with Dog in the
Scheveningen Woods
c. 1898. Oil on canvas,
60 x 40 cm.
Private collection

Each month it featured two garments with patterns and instructions for making them at home (or getting them made). The members of the board themselves were the best ambassadors of the new spirit: they came from wealthy circles, and they hoped that by wearing the new clothes they would make them socially acceptable. As Jeannette wrote during a stay in Beaulieu sur Mer on the Cote d'Azur in 1901: 'The unnaturalness of the clothes here is beyond all rational imagination. I am regarded as a savage wherever I show my face. Uncurled hair, no corset, short skirts, no hat, when we're outside here, not, of course, in Nice or Monte Carlo'.³⁷

Jeannette also took the lead in disseminating this new gospel by means of lectures, which were advertised and commented on in the national press. The society wanted to set up local branches, where women would work together on new clothes and designs, which would then be shown. The primary purpose of the lectures was to get these branches off the ground, but they also had to reach a wider public who would be interested in wearing reform clothes. The events were very successful: by 31 October 1901 the number of members had risen to 1317, fifty-two of them in other countries, chiefly the Dutch East Indies. Among them were well-known feminists like the physicians Aletta Jacobs and Catharina van Tusschenbroek, writers like Cécile Goekoop-de Jong van Beek van Donk, Hélène Lapidoth-Swarth and Henriëtte Roland Holst and, along with Zilcken and Toorop, the painters Arnold Gorter and Willem Witsen. There were also more unexpected members, although with related interests: Dr Eykman, the Ladies' Reading Circle in The Hague, the Amsterdam corset manufacturer Hunkemöller-Lexis and the Ten Cate textile factory in Hengelo.

In September 1901 Jeannette took on the editorship of the journal alongside her duties as president. In her characteristic, rather high-flown style she

wrote in the editorial: 'And now I may assume the work. Enjoyable work for me, inspired heart and soul by the desire to see hunched backs and bent heads straightened, hollow chests lifted and swelled, weakened stomach walls supple, shattered constitutions vital; I burn with the desire to open people's eyes to what is normal and consequently beautiful, and what is abnormal and thus ugly'.³⁸ This work brought her into contact with the Vrouwenbond, a women's association whose aim was to improve the position of women in society, which made it a political organisation. The genteel ladies of the Hague VvVvV shrank from becoming part of the more militant women's movement, but did encourage the Vrouwenbond to set up a branch.³⁹

Just how open Jeannette was to innovation in dress, health and medicine is clear from the next step in her career as an activist. In the spring of 1901 she and her husband went to the South of France for three months for his health. However, his condition deteriorated, and on the advice of her sister, Margo Kessler-de Lange, on their way back they went to see the Amsterdam physician Johann Georg Mezger (1838-1909) in Paris. He had introduced a new method of treatment, which we now call physiotherapy: he tackled internal complaints with remedial exercises, massage and tapping with a rubber hammer. Mezger had already made a name for himself in the Netherlands in the eighteen-seventies, when he had a surgery in Amsterdam's exclusive Amstel Hotel. A very well-to-do clientele consulted him there and, from 1886 onwards, followed him to the seaside town of Domburg in Zeeland every summer. These rich patients, many of them aristocrats, helped Domburg to flourish as a fashionable resort.⁴⁰ Toorop started visiting Domburg in the summer of 1898; the Boumans went for the first time in August 1900 and continued to go there until 1905.⁴¹

Jan Bouman did well on Mezger's therapy, and he and his wife became involved in spreading Mezger's fame.⁴² From then on Jeannette combined her lectures on reform dress with the promotion of Mezger's method, and even sold the Mezger hammer by post.⁴³ This brought her into conflict with the board of the VvVvV, who naturally took a dim view of the adulteration of her mission with what many people then regarded as charlatanism and urged her in no uncertain terms to confine her lectures to the subject of reform dress.⁴⁴

In 1901 Jeannette was also under attack in reform circles for another reason. While she was in Paris she had made the acquaintance of a dressmaker, Madame de Vroye, who, according to Jeannette, had solved the problem of healthy and yet elegant clothes. She brought her to The Hague and published an illustration of her designs in the *Maandblad*. It caused a controversy that brought to a head the already simmering disagreements between the board in The Hague and the Amsterdam branch of the VvVvV, whose members were more practically-minded, socialist women. Madame de Vroye's gowns had a small train and also seemed to be supported by a corset (fig. 18). The train in particular became the subject of a fierce debate between the proponents of partial acceptance and the more radical reformers.⁴⁵ Jeannette and her supporters insisted that women in the upper echelons of society would only find reform dress acceptable if concessions to fashion were made. Opponents categorically rejected the train, which according to an Italian study presented 'a vast mass of bacilli to the eyes of the researchers: tuberculosis and diphtheria bacilli etc. And we bring all this into our drawing rooms and bedrooms, right up to the child's cradle!'.⁴⁶

The criticism of her promotion of Mezger and the train issue eventually led Jeannette to resign from the board



in February 1902.⁴⁷ She decided to start her own magazine, *Schoonheid door Gezondheid* (*Beauty through Health*), but it only lasted a year.⁴⁸ Her involvement with Mezger also tailed off after a while, but her quest for a meaningful purpose in life and her fascination with new medical and spiritual movements,

Fig. 18
ANONYMOUS,
Jeannette Bouman-
de Lange in reform
dress, possibly
designed by
Madame de Vroye.
Photograph,
private collection.

so typical of the early twentieth century, continued. In about 1908 she joined the Christian Science Church, a movement that believes, among other things, in healing by the power of the mind. Jan Bouman died in 1909, and in 1911 Jeannette married her cousin Hendrik J. de Lange. He also became a Christian Scientist and was later a well-known 'teacher' in the United States. She and Hendrik settled permanently at her country estate, De Polberg near Wapenveld in Gelderland, where they led a busy social life. She died at De Polberg on 7 July 1923. She was only 57.⁴⁹

The Portrait

While Jeannette regularly made it into the press in her own right, her portrait also had a public unveiling. As early as the autumn of 1900 it could be seen in an exhibition of the *Haagse Kunstkring* (Art Circle of The Hague). Its effect was intriguing. Jeannette described in her diary a meeting with the elderly painter Jozef Israëls who, like his son Isaac, admired the portrait very much, but thought that it was very badly placed – and this, while Toorop himself was on the hanging committee. Jeannette noted her conversation with Israëls verbatim in her diary: 'I told him that it had been hanging well at first; and that it made all the others look dirty and that Toorop had consequently hung it on the bad side.' The old painter thought this very noble, but incomprehensible. 'I can well believe that it beat all the other work. It is amazingly pure and clean and strong.'⁵⁰

This unofficial first opinion was echoed in the reviews of subsequent exhibitions. Toorop showed the portrait at his retrospectives at the *Vereniging Kunst en Kennis* in Arnhem (March 1901), the *Rotterdamse Kunstkring* (April 1901), the salon of the Brussels society *Libre Esthétique* (1902), which meant his international breakthrough, and a major retrospective at the Amsterdam gallery *Frans Buffa en Zonen* in 1904.⁵¹ The critic

N.H. Wolf wrote of the two pointillist portraits: 'On the other hand, the stippled portrait of Mrs Bouman-de Lange is another example of Toorop's art. I think this is the most successful of the stippled portraits'.⁵²

The work was exhibited with unabated frequency and to continued critical acclaim until 1909.⁵³ The *Nieuwe Courant* wrote of Toorop's largest retrospective so far, at the *Larense Kunsthandel* in February 1909: 'The portrait of Mrs Bouman-de Lange is a pointillist work. But what fair purity and tenderness has been achieved with the process, such that one would think it almost impossible to achieve in a different technique.'⁵⁴ Equally interesting is the comparison with an earlier portrait of Annie Toorop-Hall (fig. 19) shown on the same occasion. 'It is, by the way, extremely instructive to make a careful comparison of the portraits of Mrs Toorop and Mrs Bouman-de Lange. Many years lie between the completion of the former and the latter work. On a superficial inspection, one is struck only by differences. The earlier work is what is sometimes called "Impressionist" and the later is painted more in the style of the luminists. The setting is more important in the first than in the second. Mrs Toorop, in her white dress, is placed in her room as a largish figure in a painting of an interior. Mrs Bouman de Lange, pictured half-length, is conceived wholly as a model for a portrait, and the surroundings, although very powerfully eloquent, were clearly of less significance to the painter. His wife had to be the woman in her home. The elegant lady had to be the woman in an appropriate interior. There is also more atmosphere in the old portrait and more light in the recent work. But in both of them the main thing is capturing the character of the model. It is this that has been Toorop's great strength from the outset. He never sees his model as a dummy that one can set down wherever one likes, it does not

Fig. 19
JAN TOOROP,
*Portrait of
Annie Toorop-Hall
in Lissadell,
Kenley, Surrey, 1885.*
Oil on canvas,
99 x 73 cm.
Stedelijk Museum,
Amsterdam
(inv. no. A-50).



matter where, so long as the light is good.’⁵⁵ The only critical note was sounded by the socialist writer Israël Querido, who opposed the bourgeoisie in all its manifestations: ‘You can see the voluptuous portraitist in the portrait of Mrs Bouman de Lange. To me it is too slickly charming, too pretty, too clever, too Japanese flower arrangement, too sensual in its lilac-gold flickering light, too consciously cold despite all that false glow.’⁵⁶

The painting was seen less often after the exhibition in 1909. This was probably due not to Querido’s attack but to the death of the official owner of the portrait, Jan Bouman. Jeannette’s second marriage in 1911 meant that the work became the property of Hendrik de Lange, who had fewer ties with the Dutch art world than the Boumans

had had and who, after Jeannette’s death in 1923, spent much of his time in the United States in connection with his work for the Christian Science Church.⁵⁷

This was compounded by the fact that interest in Toorop’s work declined after his death in 1928. It was to be another fifty years or so before the art of the turn of the century was to get proper attention again. Two exhibitions in The Hague were crucial to this revival, *Licht door kleur. Nederlandse luministen* (1976) on Dutch Neo-Impressionism and *Kunstenaren der Idee. Symbolistische tendenzen in Nederland, ca. 1880-1930* (1978) on the Dutch Symbolists, both in the Haags Gemeentemuseum. These shows sparked renewed interest in the work of Jan Toorop, who had after all been a pioneer in both movements. An exhibition devoted to the artist alone soon followed: in 1978 the Kröller-Müller Museum staged the first retrospective covering the years 1885 to 1910, from Toorop’s period with *Les Vingt* in Brussels up to his Catholic period. The *Portrait of Marie Jeannette de Lange* was seen here and again at the complete retrospective in the Haags Gemeentemuseum in 1989.⁵⁸ The portrait had its most recent showing in 2003 in the exhibition *Jan Toorop. Portrettist*, where the praise was as glowing as ever, albeit formulated in rather more measured tones than a century earlier: ‘The use of a clear, blond, unifying light enabled Toorop to achieve a serene and harmonious atmosphere.’⁵⁹

Toorop also regarded the portrait as one of his best works, witness the fact that he asked to borrow it for his exhibitions almost as soon as it had been delivered. The Boumans must often have had to do without it: after the exhibition in the Haagse Kunstkring, where the painting was badly hung because otherwise it would have ‘beaten all the other work’, it went on virtually at once to retrospectives at the Kunst en Kennis Society in

Arnhem in March 1901 and at the Rotterdamse Kunstkring a month later. Bas van Lier has published a delightful correspondence between Jan Toorop and the secretary of the Arnhem society, Johanna Langelaan, which reveals how the extremely engaging but often vague Toorop did his utmost to bring the portrait to the public's notice.⁶⁰ In response to Mrs Langelaan's proposal to publish a review of the Arnhem exhibition, he not only told her the best newspaper to approach but also wrote what was effectively a draft version of the review. This duly appeared a little while later, almost word for word, in the *Nieuwe Rotterdamsche Courant* – the paper Toorop had recommended.⁶¹

The sentence Toorop suggested, 'the pointillist portraits "Mrs Bouman" and "Dr Timmerman" generated considerable discussion', was paraphrased by Langelaan in the *Nieuwe Rotterdamsche Courant* of 28 March 1901 as, 'Fierce debates about those [the portraits] of Dr Timmerman and Mrs Bouman!'. Elsewhere in the review we read: 'The artist has rendered the portraits of Mrs Bouman and Dr Timmerman in the sparkling sunlight in characteristic style.' The fact that pointillism provoked discussions can be inferred from the reactions when the portrait of Jeannette was shown for the first time at the Haagse Kunstkring, although professional jealousy would undoubtedly have been a factor there. In Arnhem, though, the pointillist seascapes, for instance *Misty Sea* (fig. 5), also seem to have caused a stir.⁶² This time unprompted by Toorop,

Langelaan wrote: 'I know that there is considerable debate about what is and is not beautiful, can and cannot be understood. The painter has also often been accused of not seeing things as they are. But one should not be too quick to make this judgment. Who has studied the sun in all its hues? Very few of us, for people tend to retreat from the bright light into the shade.'

Despite all the success and debate, Toorop never repeated the experiments of the *Portrait of Marie Jeannette de Lange* and *The Print Lover*. In 1919, during the Toorop exhibition organized by Kunstzaal Kleykamp in the galleries of the Arti et Amicitiae Society, the possibility of a commission for a portrait of Hendrik de Lange was raised. It would probably have been the same size as Jeannette's portrait and perhaps in the same style, but nothing ever came of it.⁶³ Toorop's spontaneous outburst during Jeannette's third sitting, 'this is it, this is the only thing, this is the way we all have to go to make true, pure art', is no more than the enthusiasm of the moment, and was probably prompted by the realization that he was on to something good. Toorop would not have been Toorop had he not swiftly moved on to explore other avenues. His artistic temperament craved diversity and was characterized by a desire to search for new forms of expression; it was not in his nature to study a single solution to the exclusion of all else. After 1900 he did, it is true, increasingly turn to portraits – but in drawing. With the pointillist portrait, he had stopped at his peak.

NOTES

1 Sale Christie's Amsterdam, 29 November 2005, lot. no. 244, Portrait of Mrs M.J. de Lange. The painting was acquired with the aid of the BankGirolooterij and the Rembrandt Society. I am greatly indebted to various members of Jeannette de Lange's family for their assistance and for making

available archive material for this study and objects for photographs.

2 In 1900, when the portrait was painted, Marie Jeannette de Lange was married to Jan Bouman. He died in 1909, and in 1911 she married her cousin Hendrik de Lange. Until 1909 the portrait was exhibited under the

- title *Portrait of Mrs Bouman-de Lange*, and from 1919 variously as *Mrs de Lange* and *Mrs M.J. de Lange* (Johannes Theodorus Toorop, E.J. van Wisselingh & Co, Amsterdam 1970, cat. no. 33; *Jan Toorop 1858-1928. Impressioniste, symboliste, pointilliste*, Institut Néerlandais, Paris 1977, cat. no. 67; *J.T. Toorop. De jaren 1885 tot 1910*, Museum Kröller-Müller, Otterlo 1978-1979, cat. no. 95; V. Hefting, *Jan Toorop 1858-1928*, Haags Gemeentemuseum, The Hague 1989, p. 12 and cat. no. 77).
- A recent reference in M. Bosma ed., *Vier generaties. Een eeuw lang de kunstenaars-familie Toorop* [Fernhout, Centraal Museum Utrecht 2001, p. 54, note 8, uses *Mrs M.J. Bouman-de Lange*. The Rijksmuseum has opted for *Portrait of Marie Jeannette de Lange*.
- 3 M.J. de Lange's diary, 14 February 1900 and 22 February 1900. Private archives: 'Poseeren is sterk demoraliseerend: het niets doen; het mooi willen zijn; het vervuld zijn van je eigen of je wilt of niet.' (...) 'in volle gelijkenis en in oprechte menselijke blankheid' (...) 'Hij stippeelt het portret: diviseeren heet het, in olieverf op glad blank doek. (...) "Dit is het", zegt hij, "dit is het eenige, dit is de weg dien we allen op moeten om ware pure kunst te geven." (...) "De natuur, zoo getrouw mogelijk de natuur volgen, zoo voorzichtig en getrouw mogelijk, voelt je het mooi, dan wordt het ook mooi", zegt hij'.
 - 4 *J.T. Toorop*, op. cit. (note 2), p. 10.
 - 5 *J.T. Toorop*, op. cit. (note 2), pp. 6-7 and pp. 23-24; Hefting, op. cit. (note 2), pp. 16-18.
 - 6 Toorop expert Gerard van Wezel concludes in Bosma op. cit. (note 2), p. 35, that Toorop did not embark upon pointillism until 1888 but that, in competition with Seurat and in response to adverse criticism of his Impressionist work of 1887, he antedated a number of pointillist works to 1886. See also notes 9 and 10.
 - 7 Hefting, op. cit. (note 2), pp. 33-35 and pp. 39-43 and V. Hefting, *Jan Toorop. Een kennis-making*, Amsterdam 1989, pp. 146-148.
 - 8 E. Wardwell Lee, *Neo-Impressionisten. Seurat tot Struycken*, Amsterdam (Van Gogh Museum) Indianapolis (Museum of Art) 1988, pp. 15-16.
 - 9 We know from a preliminary study that *Bulb Fields in Oegstgeest* (original title: *November Sun*), which was antedated to 1886, actually dates from 1889. See Bosma, op. cit. (note 2), p. 36 note 12.
 - 10 *Seduction* was also antedated to 1886 and was probably painted in 1889. See Bosma, op. cit. (note 2), p. 36 note 12.
 - 11 The portrait of Aegidius Timmerman is now known as *The Print Lover*. In his autobiographical essay *Tim's herinneringen*, Timmerman describes the sittings in Toorop's studio in Katwijk, constantly interrupted by the entrance of one of the host of admiring ladies with whom Toorop surrounded himself. He erroneously dates the work to around 1907. Aegidius W. Timmerman, *Tim's herinneringen*, Amsterdam s.a. pp. 171-175.
 - 12 The blue boats and the turquoise sea correspond to the background of the pencil drawing *Procession of Souls by the Ocean*, 1900, while the figure group behind the table lamp appears to refer to another pencil drawing, *The Strike (Thirst for Justice)* of 1899.
 - 13 Lodewijk van Deyssel, 'Jan Toorop. Ten-toon-stellingen bij Buffa en Van Wisselingh', *Kunst en Critiek 11. Verzamelde werken, nieuwe reeks*, Amsterdam 1922, pp. 296-297. Previously published in *De xx Eeuw*, May 1904, p. 254. M.J. de Lange's diary, 22 February 1900. Private archives: 'oprechte menselijke blankheid'.
 - 14 M. Grever and B. Waalwijk, *Feministische openbaarheid*, Amsterdam 1998.
 - 15 De Lange Family Archives Trust, Alkmaar Regional Archives, C 60, no. 597: Newspaper Cuttings.
 - 16 We do not know exactly what Jeannette did for the National Exhibition of Women's Work. After the event she received a note of thanks for her efforts. De Lange Family Archives, op. cit. (note 15), no. 593: postcard 30-12-1898, The Hague.
 - 17 M.J. de Lange's diary, 22 February 1900. Private archives: 'en toen we zoo bij een perk wuivende petunia's stonden zei hij "ik moet uw portret ook eens maken". "Heel graag", zei ik'.
 - 18 *Ibid.*: 'Hij heeft een onverstoortbaar humeur. Er is een boedistische rust in hem. Hij doet mij denken aan de sphinx (...) Traag, flegmatisch zijn zijn bewegingen. Heel langzaam schuift hij zijn zware reuzen beenen voort, heel langzaam in groote rust schuift hij de stoel onder zich met zijn mooie mollige hand. Een echte hand van een oosterling, met vierkante nagels; een hand met een uitdrukking van zachte goedheid.'
 - 19 De Lange Family Archives, op. cit. (note 15), no. C 56: documents of Geldolph Adriaan de Lange (1824-1897).
 - 20 De Lange Family Archives, op. cit. (note 15), no. C 60: documents of Marie Jeannette de Lange (1865-1923).
 - 21 Toorop to Jeannette Bouman-de Lange, letter from Katwijk aan Zee, Wednesday [probably early July 1899]. Private archives: 'om bij u in echt Indischen trant zooals u mij een paar maanden geleden schreef een paar

- dagen door te komen brengen'.
- 22 The portrait was later dated 27-5-1900, but this must be a typical Toorop mistake, since he sent it to Jan Bouman in a letter postmarked 13 July 1899. See Jan Toorop to Jeannette Bouman-de Lange, letter from Katwijk aan Zee, Tuesday, postmarked Scheveningen, 13-7-1899. Private archives. See also notes 6, 9, 10 and 33 on Toorop's unreliable dating.
 - 23 Jan Toorop to Jeannette Bouman-de Lange, letter postmarked Katwijk aan Zee, ...01. Private archives.
 - 24 M.J. de Lange's diary, 29 January 1897 ff. Correspondence between Maurits van der Valk and Jeannette Bouman-de Lange, 17 January 1899 and 16 June 1899. Private archives.
 - 25 M.J. de Lange's diary, 29 January 1897, visit by Zilcken and Jacob Maris to Jeannette's studio and idem, transcript of a letter to Isaac Israels, 6 October 1898; 12 October 1898, undated note after October 1898. Private archives.
 - 26 Jan Toorop to Jeannette Bouman-de Lange, letter postmarked 's-Gravenhage 20 March 1899; idem, letter postmarked 's-Gravenhage 24 March 1899; idem, letter from Katwijk aan Zee, Wednesday [early July 1899]; idem, Oxford, postmarked 7 August 1899. Private archives.
 - 27 M.J. de Lange's diary, Saturday 10 and Sunday 11 February 1900 Private archives.
 - 28 Barend Haeseker, 'Radiodiagnostiek en radiotherapie van Eykman tot Kalkman', <http://www.radiologen.nl/files/file/Wetenschap/Historisch%20Hoekje/Radiodiagnostiek%20en%20radiotherapie%20van%20Eykman%20tot%20Kalkman.pdf>. Eykman was later one of the founders of the Peace Movement in the Netherlands. See http://www.xs4all.nl/~anemaa/ges/onderwerpen/stichting_voor_internationalisme.htm
In the list of members of the VvVvV Eykman's clinic is recorded as a Psychiatric institution. 'Ledenlijst op naam der plaatsen op 31 October 1901 van de Vereniging voor Verbetering van Vrouwenkleding', Archives of Koninklijke Bijenkorf Beheer NV (K.B.B.) with predecessors, entry number 929, no. 2838. Amsterdam City Archives.
 - 29 M.J. de Lange's diary, 22 February 1900. Private archives: 'Rust kun je oefenen. Hij zegt, dat die onrust die in mij is iets moois is; maar dat ik moet leeren die te beheerschen; oefening, door oefening, zegt hij'.
 - 30 Archives of the Vereniging vakschool voor verbetering van vrouwen- en kinderklleding (within which are the archives of the Hague branch of the Vereniging voor Verbetering van Vrouwenkleding and the monthly magazine it published) [VvVvV Archives], entry number 899. Folder 112, Minutes of the main board meeting on 18 March 1899, and minutes of the first public meeting on 9 June 1899. Amsterdam City Archives. See for the reform movement in the Netherlands: C. Schnitger and I. Goldhorn, *Reformkleding in Nederland*, Utrecht (Centraal Museum) 1984. Marianne Carlano, 'Wild and Waxy: Dutch Art Nouveau Artistice Dress', *Art Journal*, Vol. 54, 1995, pp. 30-33. Janneke van Dijk, 'In een stijl, waarin zij zich respecteren kan'. *Luxe- en werkjaponnen in Reformkleding*, unpublished thesis Catholic University of Nijmegen 1999, pp. 93-103.
 - 31 VvVvV Archives, op. cit. (note 28), folder 3, letter from Philippe Zilcken to Suze Groshans, secretary of the VvVvV, The Hague, Hélène-Villa, 28 April 1899. Amsterdam City Archives: 'Alles is op dit gebied ondoelmatig en onpraktisch, bijna. Voor de mannen bijna evenzeer als voor de vrouwen! (...) 'Mevrouw Bouman-de Lange zal u kunnen vertellen dat ik 7 knoopjes aan mijn jassen heb!'.
 - 32 VvVvV Archives, op. cit. (note 28), folder 112: minutes of the meetings of the main board, September 1899. The function of the stamp is not clear; it may have been used as a stamp of approval on the designs.
 - 33 VvVvV Archives, op. cit. (note 28), folder 3, Jan Toorop to Suze Groshans, completed VvVvV brochure, dated 9 May 1898, Katwijk aan Zee. Amsterdam City Archives: 'Ik vind dit een uitmuntend streven van de dames die deze vereeniging op touw hebben gezet. Ik hoop later zelf eens eene teekening te ontwerpen uit een hygiënisch-aesthetisch standpunt'. We see yet again just how unreliable Toorop was when it came to dates: the National Exhibition of Women's Work ran from 9 July to 21 September, so his postcard must date from 1899.
 - 34 Jan Toorop to Jeannette Bouman-de Lange, letter from Katwijk aan Zee, Wednesday [probably early July 1899]. Private archives: 'U moet mij maar lid maken voor die vereeniging van dress Reforming. Ik ben bezig een zeer hygiënisch-aesthetische heeren-zomerjas te maken, die gedragen moet worden op een fietspantalon en wandelcostuum'.
 - 35 Koninklijke Bijenkorf Beheer NV (K.B.B.) archives with predecessors, entry number 929, no. 2837: 'Statuten der Vereeniging voor Verbetering van Vrouwenkleding', *Maandblad der Vereeniging voor Verbetering van*

- Vrouwenkleding*, Bijblad 1-2-1903, p. 1. Amsterdam City Archives: een vakopleiding van 'bekwame kleedermaksters' te bevorderen en de modes te bestrijden 'die indruischen tegen het gezond verstand en de eischen van hygiëne en zedelijkheid'.
- 36 K.B.B Archives, op. cit. (note 35), no. 2837: Dr W. Postumus Meyjes, 'Over hooge boorden en neuskwalen', *Maandblad der Vereeniging voor Verbetering van Vrouwenkleding*, 1-10-1903, p. 122-123. Amsterdam City Archives.
- 37 VvVvV Archives, op. cit. (note 30), folder 18: Jeannette Bouman-de Lange to M. (Greeth) Meijboom, secretary of the VvVvV, Beaulieu sur Mer, Hotel Bristol, 9 Febr. 1901. Amsterdam City Archives: 'De onnatuur in kleding hier is buiten alle redelijk voorstellingsvermogen. Ik word dan ook aangezien voor een wilde, waar ik me ook vertoon. Ongefriseerd haar, geen corset, korte rokken, geen hoed, als we hier buiten blijven, natuurlijk wel in Nice of Monte Carlo'.
- 38 Archief K.B.B, op. cit. (note 35), no. 2837: Jeannette Bouman-de Lange, 'Introductie', *Maandblad der Vereeniging voor Verbetering van Vrouwenkleding*, 1-9-1901, p. 81. Amsterdam City Archives: 'En nu mag ik het werk op mij nemen. Een prettig werk voor mij, die met hart en ziel vervuld is van de begeerte om ronde ruggen en gebogen hoofden recht te doen worden, ingevallen borsten gewelfd, verslapte buikwanden veerkrachtig, vermoeide gestellen levenslustig; die gloeit van verlangen om de menschen de oogen te openen voor wat normaal is en dus schoon, en wat abnormaal is en dus lelijk'.
- 39 VvVvV Archives, op. cit. (note 30), folder 18: Cato Pekelharing-Doijer, president of the National Exhibition of Women's Work and chair of the Groningen Vrouwenbond, to Jeannette Bouman-de Lange, Groningen, 23 September 1899, 5 October 1899 and 9 January 1900.
- 40 B. Vreeken and E. Wouthuysen, *De Grand Hotels van Amsterdam. Opkomst en bloei sinds 1860*, The Hague 1987, pp. 86-91.
- 41 Typescript Selectie Badgasten Domburgsch Badnieuws. Private archives. See also Francisca van Vloten, 'Dromen van Weleer. Kunstenaars in Domburg 1898-1928', in I. Spaander and P. van der Velde (eds.), *Reünie op 't Duin. Mondriaan en zijn tijdgenoten in Zeeland*, Zwolle, Middelburg 1994, pp. 13-17.
- 42 Jan Bouman to his sister-in-law Margo Kessler-de Lange, Grand Hotel de l'Athénée, Paris, 6 April 1901: 'I am so grateful to you ... particularly for your urging me to go to Dr Mezger ... There has been an improvement since the first day of the treatment ... He has given us very valuable information about self-massage and asked us to spread it among the public in Holland ... Jeannette will include the announcements in the speech she is giving in Alkmaar on the 26th of this month. We find doing this very satisfying.' B. Kessler ed., *Tussen moeder en zoon. Briefwisseling tussen Margo Kessler-de Lange en haar zoon Dolph, 1901-1938*, Kessler-de Lange Foundation, Amsterdam 2005, pp. 33 and 34. With thanks to Beppe Kessler and Gijs van der Ham.
- 43 De Lange Family Archives, op. cit. (note 15), no. 596: scrap book on Mezger's hammer system containing correspondence and cuttings about the lectures Jeannette Bouman-de Lange gave, entitled 'Het hamersysteem van Dr Mezger, lezing te houden door mevrouw Bouman-De Lange in opdracht van Dr Mezger.' 4 June 1901 and other dates, Diligentia, The Hague.
- 44 De Lange Family Archives, op. cit. (note 15), no. 593: letter from the board of the Amsterdam branch of the VvVvV to Jeannette Bouman-de Lange, Amsterdam, 22 May 1901.
- 45 Van Dijk, op. cit. (note 30), pp. 94-95.
- 46 K.B.B Archives, op. cit. (note 35), no. 2837: 'Mededeelingen', *Maandblad der Vereeniging voor Verbetering van Vrouwenkleding* 1 April 1901, p. 46. Amsterdam City Archives: 'een heirleger van bacillen aan het oog des onderzoekers[leverde]: tuberkel, -diphtheris-bacillen enz. En dat alles brengen wij in huis- en slaapkamers, tot bij de wieg van 't kind!'
- 47 K.B.B Archives, op. cit. (note 35), no. 2837: 'Scheuring in het Hoofdbestuur', *Maandblad der Vereeniging voor Verbetering van Vrouwenkleding*, 1 March 1902, p. 1. Amsterdam City Archives.
- 48 Van Dijk, op. cit. (note 30), p. 31.
- 49 A.P.H. Stuyling de Lange, 'Ontstaan en geschiedenis van 'De Polberg', *Heerder Historisch* 1981.
- 50 M.J. de Lange's diary, A visit to Joseph Israëls on Tuesday eleven-thirty on 20 Nov. 1900. Private archives: 'Ik vertelde hem dat het eerst goed gehangen had; en dat het al de anderen vuil gemaakt had en dat Toorop het daarom maar aan de slechte kant had gehangen'. De oude schilder vond het zeer edelmoedig, maar ook onbegrijpelijk. 'Ja dat wil ik wel geloven, dat het al het andere werk sloeg. Het is verbazend zuiver en blank en sterk.'. This must have been the exhibition *Portretten van Nederlandse meesters* in the Haagse Kunstkring, 20 August to 15 October 1900. See A.B.G.M. van Kalmthout, *Muzen-*

- tempels. Multi-disciplinaire kunstkringen in Nederland tussen 1880 en 1914*, Hilversum 1998, p. 685.
- 51 *Schilderijen en Teekeningen van J.W. Toorop*, Rotterdamse Kunstkring, Rotterdam, April 1901, cat. no. 8; *IXme Salon, Libre Esthétique, Musée Moderne*, Brussels, February-March 1902; *Tentoonstelling van schilderijen, aquarellen en teekeningen door Jan Toorop*, Fr. Buffa & Zonen, Amsterdam, 1904, cat. no. 9.
- 52 N.H. Wolf, 'De Toorop-tentoonstelling bij de firma Frans Buffa & Zonen te Amsterdam', *Wereldkroniek*, 2 April 1904: 'Daarentegen het gestippelde portret van Mevrouw Bouman-de Lange is weer een degelijk staal van Toorop's kunst. Van de "gestippelde" portretten komt mij dit als het bestgeslaagde voor'.
- 53 *Tentoonstelling van schilderijen en teekeningen van Jan Toorop*, Kunsthandel Kruger & Cie. The Hague 1907, cat no. 59; *Tentoonstelling Jan Toorop*, Larense Kunsthandel, Amsterdam, February-March 1909, Portraits, cat. no. 19.
- 54 'Jan Toorop. Tentoonstelling Toorop', *Nieuwe Courant*, 18 February 1909: 'Het portret van Mevrouw Bouman-de Lange is gepointilleerd. Maar welk een blanke zuiverheid en malschheid is met het procédé bereikt, zooals men haar met een anderen schildertrant nauwelijks bereikbaar achten zou'.
- 55 'Jan Toorop, Larense Kunsthandel te Amsterdam' II, *Nieuwe Courant* 18 February 1909: 'Het is trouwens hoogst leerzaam de portretten van mevrouw Toorop en mevrouw Bouman-de Lange aandachtig met elkander te vergelijken. Vele jaren liggen tusschen het voltooiën van het eerste en dat van het laatstgenoemde werk. Bij een oppervlakkige beschouwing, treffen slechts verschillen. Het oudste is, wat men wel "impressionistisch" genoemd heeft en het jongste is meer in den trant der luministen geschilderd. Op het eerste is de omgeving van meer beteekenis dan op het tweede. Mevrouw Toorop is, in haar witte japon, geplaatst in haar vertrek als een, ietwat groot figuur in een interieur-schilderij. Mevrouw Bouman de Lange, halverlijve genomen, is geheel als model voor een portret opgevat en de omgeving, hoewel zeer krachtig sprekend, is toch blijkbaar minder van beteekenis geweest voor den schilder. Zijn vrouw moest wezen de vrouw in haar huis. De elegante dame moest worden de vrouw in een passend interieur. Er is ook meer atmosfeer in het oude portretstuk en meer licht in het jongere. Maar in allebei is hoofdzak de kenschetsing van het model. Hierin heeft van den aanvang af Toorop's groote kracht gelegen. Hij ziet nooit zijn model als een pop, dien men maar ergens neer kan zetten, het doet er niet toe waar, als er maar goed licht op valt'.
- 56 Isr. Querido, *Van den Akker*, Amsterdam [1910], p. 266: 'Den zinnelijken portrettist kunt ge bezien in het portret van Mevrouw Bouman de Lange. Dat is me al te charmenderig, te mooi, te knap, te Japansch van bloemcier-schikking, te sensueel in zijn lila-gouden lichtflikkering, te koud-bewust ondanks al den schijn-gloed'.
- 57 See for example the catalogue of the *Eere-tentoonstelling Jan Toorop*, Kunstzaal Kleykamp in the galleries of the Arti et Amicitiae Society, Amsterdam, February 1919, no. 28: *Mrs de Lange*. Property of Mr H.J. de Lange, Wapenveld.
- 58 J. T. Toorop, op. cit. (note 2), cat. no. 95 and Hefting, op. cit. (note 2), cat. no. 77.
- 59 P. van der Coelen, K. van Lieverloo (eds.), *Jan Toorop. Portrettist*, Zwolle/Nijmegen 2003, p. 181, cat. no. 100: 'Dankzij de toepassing van een helblond unificerend licht wist Toorop een harmonieuze en serene atmosfeer te bewerkstelligen'.
- 60 Bas van Lier, 'Jan Toorop over Jan Toorop', *NRC*, CS 17 February 1989.
- 61 Letter from Toorop to Johanna Langelaan, Katwijk aan Zee, Sunday 17 March 1901, as quoted in Van Lier op. cit. (note 60). 'de gepointilleerde portretten "mevrouw Bouman" en "dr. Timmerman" wekte nogal heel veel discussie op'.
- 62 *Schilderijen en Teekeningen van J.W. Toorop*, Rotterdamse Kunstkring, Rotterdam, April 1901, cat. no. 12. 'Ik weet dat er veel strijd gevoerd werd over mooi en niet mooi en niet en wel begrepen. Ook menigkeer werd de schilder verdacht niet zoo gezien te hebben. Dat oordeel mag men niet te spoedig vellen. Wie heeft de zon bestudeerd in zijn schaakeeringen, slechts weinigen, want den mensch is geneigd zich van het felle licht dadelijk naar de schaduw te keeren'.
- 63 Jan Toorop to Jeannette de Lange, 1 February 1919, v. Merlantstraat 124, The Hague. Private archives. 'I should be very happy to paint your husband's portrait and I shall be able to do it at your house. Then I will come and stay with you for a week, when the weather is more conducive to a trip to Wapenveld ... You ask me the price of a painted portrait like this. Such a portrait, as big as the one of you, in oils works out at somewhere between 1500 and 1800 guilders.' It is hard to say whether this is an indication of the price of Jeannette's portrait.

